

B, 632

I will sing unto the Lord as long as I live,

I will sing praise unto my God while I have my being. *Psalm 133.*



SACRED HARMONY,

or, A Collection of PSALM TUNES, Ancient and Modern.

Containing

I. A Great Variety of the most approved Plain & Simple Airs.

II. A Considerable number of Tunes in Verse & Chorus, & Fugues.

The whole set in FOUR PARTS, & arranged under their several

METRES and KEYS

With a FIGURED BASS for the HARPSICHOORD or ORGAN.

Together with a Selection of CHANTS, CANONS &c. and

An Introduction to the Art of Singing.

By R. HARRISON.

VOL. II.

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SACRED HARMONY

PART II.

containing

Tunes in Verse and Chorus, &

FUGUES.



COMMON METRES in the *FLAT KEY*

1

N^o. 153.

ROTHERAM. C. M. b.

Our God our help in ages past, Our hope for years to come; Our shelter from the stormy blast And our e - ternal home.

N^o. 154.

MONTON. C. M. b.

John Barlow

In all my vast concerns with thee, In vain my soul would try To shun thy presence Lord, or flee The no - tice of thine eye.

Hark from the tombs a doleful sound. My ears at-tend the cry; Ye living men come view y^e ground Where you must shortly lie.

Why do we mourn de-par-ting friends, Or shake at death's alarms? Tis but the voice that Jesus sends; To call them to his arms.

N^o 157.

CLARENDON. C. M. b.

Jackfon 5

Let others boast how strong they be, Nor death nor dan - ger fear; But we'll con - fess, O.

This system contains the first four staves of music. The first two staves are for the vocal melody, and the next two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/2. The lyrics are written below the vocal staves. The piano part includes fingerings such as 6, 5, 4, 3, 6, 5, 6, 6, 5, 4, 6.

Lord; to thee What fee - ble things we are.

This system contains the next four staves of music. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staves. The piano part includes fingerings such as 6, 5, 7, 6, 6, 5, 4, 6.

First system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (P) dynamic marking and contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature. It begins with a forte (F) dynamic marking and contains a bass line. Between the staves, the lyrics are written: "What shall I render to my God For all his kindness shown? My feet shall visit thine abode, My songs address thy throne." Below the bass staff, there are several groups of numbers indicating fingerings: "6-8", "7 6 6 6 5 4 3", "7", "6-7 6", and "7 6 6 6 5 4 3".

What shall I render to my God For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

Second system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (P) dynamic marking and contains a melodic line. The lower staff is in bass clef with the same key signature and time signature. It begins with a forte (F) dynamic marking and contains a bass line. Between the staves, the lyrics are written: "Amongst the saints that fill thine house My offerings shall be paid; There shall my zeal perform the vows My soul in anguish made." Below the bass staff, there are several groups of numbers indicating fingerings: "8 6 6", "6 6 7 6 5 4 3", and "6 6 7 6 5 4 3".

Amongst the saints that fill thine house My offerings shall be paid; There shall my zeal perform the vows My soul in anguish made.

p.

To heav'n I lift my wait - ing eyes, There all my hopes are laid; The God that built the earth and skies Is

This system contains the first two staves of music. The first staff is in treble clef and the second in bass clef. The key signature is B-flat major (two flats) and the time signature is 3/2. The music begins with a piano (*p.*) dynamic. The first staff has a repeat sign after the eighth measure. The second staff has a repeat sign after the eighth measure. Below the second staff, there are fingerings: 6, 5, 8, 7, 6, 5, 6, 5, 6, #, 6, 4, 6, 6, 6, 5.

f.

my per - pe - tual aid Their feet shall never slide to fall Whom he designs to keep; His ear attends the softest call, His eyes can never sleep.

This system contains the next two staves of music. The first staff is in treble clef and the second in bass clef. The key signature is B-flat major (two flats) and the time signature is 3/2. The music begins with a forte (*f.*) dynamic. The first staff has a repeat sign after the eighth measure. The second staff has a repeat sign after the eighth measure. Below the second staff, there are fingerings: 6, 5, 6, 6, 5, 6, 5, 6, 5, #, 6, 6, 6, 5, 6, 4, 4, 5.

When all thy mercies, O my God, My ris-ing soul surveys, Trans - ported with the view I'm

loft In wonder love and praise, Trans - ported with the view I'm loft In wonder love and praise.

N^o 161.

RIPPON C.M. b.

R. Harrifon

7

Teach me the mea-sure Teach me the measure of my days, of my days, Thou Maker of my frame; I

would survey I would survey life's nar-row space, life's nar-row space life's nar-row space, & learn how frail I am. //:

COMMON METRES in the SHARP KEY

8

N^o 162.

YORK. C.M. #.

John Milton

The Lord of glory is my light, And my sal-vation too; God is my strength, nor will I fear What all my foes can do.

N^o 163.

SEDDON. C.M. #.

Long as I live I'll bless thy name My King, my God of love; My work and joy shall be the same In the bright world above.

N^o 164.

ABRIDGE. C. M. #.

If^c Smith 9

Rehearfe his praife with awe profound, Let knowledge lead the fong; Nor mock him with a solemn found Up-on a thoughtless tongue

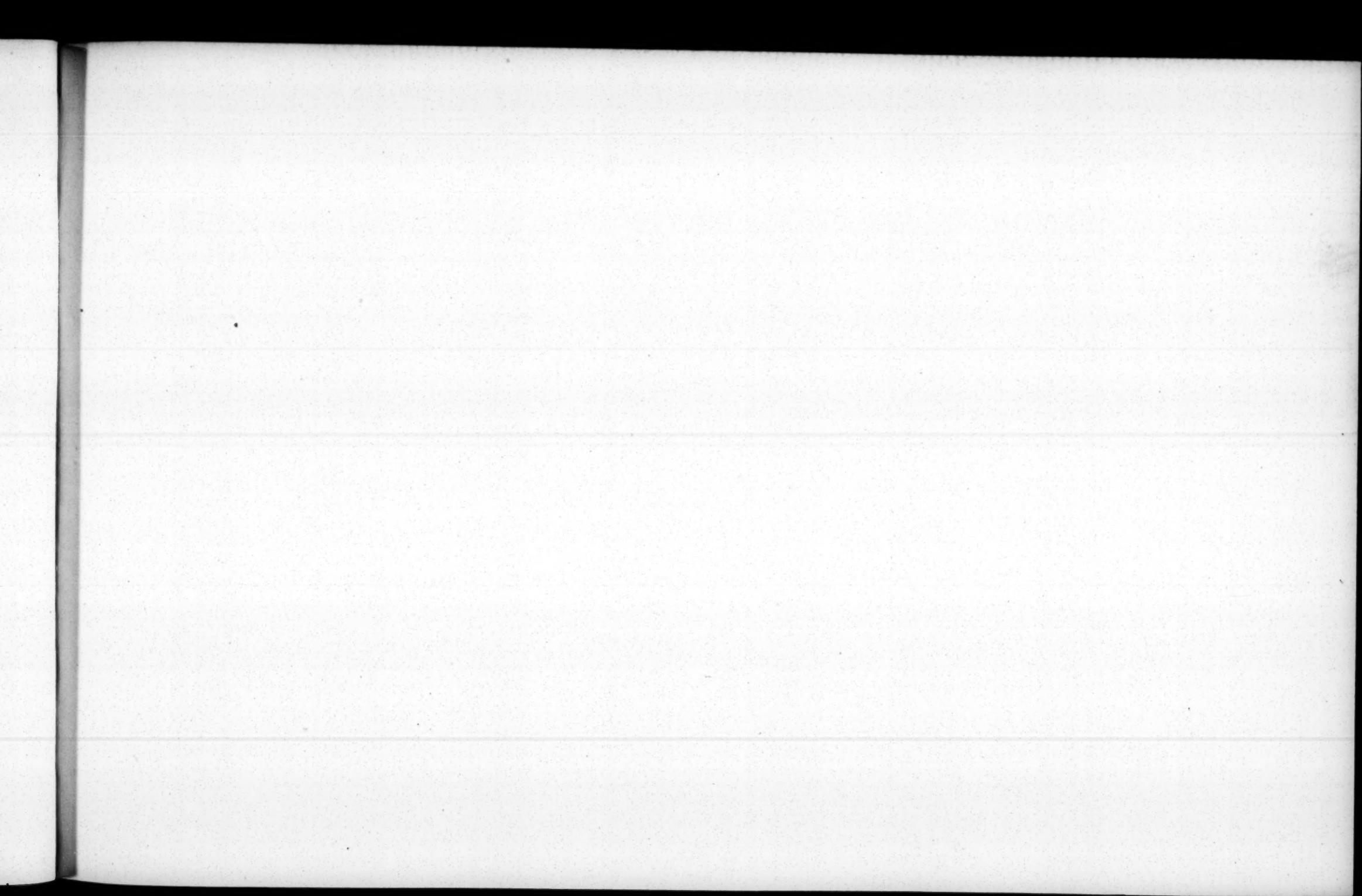
N^o 165.

ROCHESTER. C. M. #.

Happy is he that fears the Lord, And follows his commands; Who lends the poor without reward, Or gives with liberal hands.

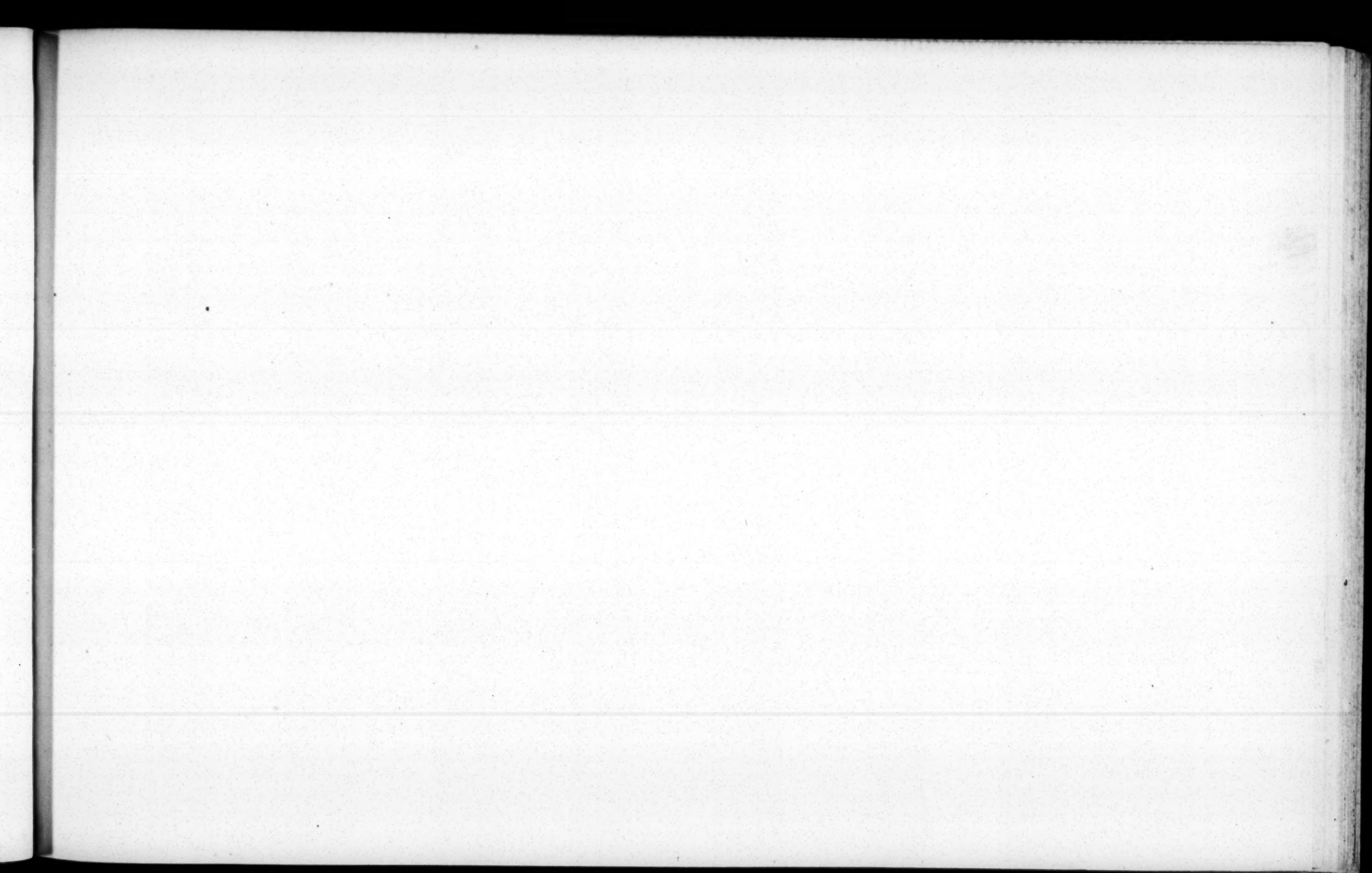
Thy work of glory, mighty Lord, Thy wonders in the deeps, The sons of courage shall record Who trade in floating ships.

Blest are the un-defiled in heart, Whose ways are right and clean; Who never from thy law de-part, But fly from ev'ry sin.



Thy work of glory, mighty Lord, Thy wonders in the deeps, The sons of courage shall record Who trade in floating ships.

Blest are the un-defil'd in heart, Whose ways are right and clean; Who never from thy law de-part, But fly from ev'ry sin.





N^o 172.

DUBLIN. C.M. #.

R. Wainwright

13

When I with pleasing wonder stand And all my frame survey, Lord, tis thy work, I own the hand That built my humble clay.

N^o 173.

BEWDLEY. C.M. #.

Jackson

Great is the Lord, his works of might Demand our noblest songs; Let his assembled saints unite Their harmony of tongues.

There is a land of pure delight Where saints im-mor-tal reign; In-fi-nite day excludes the night And pleasures banish pain.

N^o. 175. **BRIDGENORTH C.M.#.** **J. Scott**

With plea-sing wonder, Lord, we view The bounties of thy grace, How much bestow'd, how much reserv'd, For those who seek thy face.

N. 176.

THE FIRMAMENT OF HEAVEN.

By Thomas Augustine Arne.

3/2

G major

Twas God who fix'd the rolling spheres & stretch'd the boundless skies; Who form'd the plan of end-less years And bade the ages rise.

Figured Bass:

6 5 4 3 6 5 6 4 3 6 5 5 7 6 5 5 6 6 7 6 6 5 6 6 6 5

N^o 177. LUDLOW. C.M. #. Theo. Smith *h*

Good is the Lord the heavenly King, Whom make the earth his care; Vi-sits the pasture ev^{ry} spring, And bids the grafs appear.

The image shows a musical score for a hymn. It consists of four staves. The first three staves are in treble clef, and the fourth staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the second and third staves. The score includes various musical notations such as notes, rests, and bar lines. The title 'N^o 177. LUDLOW. C.M. #.' is at the top left, and the composer 'Theo. Smith *h*' is at the top right.

Praise waits in Zion Lord for thee, There shall our vows be paid; Thou hast a near when sinners pray, All flesh shall seek thine aid.

Great God to thee our grateful tongues U-ni-ted thanks shall raise; Inspire our hearts to tune the songs, Which cele-brate thy praise.

N^o 180.

CHATHAM. C.M. #.

Altered from Handel

17

With rev'ence let the saints appear, And bow be-fore the Lord; His high commands with

rev'ence hear, His high commands with rev'ence hear, And tremble at his word.

I love the Lord: He heard my cries, And pi-ty'd ev'-ry groan; Long as I live when troubles rise I'll hasten to his throne

6 5 8 4 6 5 5 6 6 6 5 6 5 8 7 9 8 6 5 6 3 4 6 8 7

Pia. I love the Lord: he bow'd his ear, And chas'd my griefs a-way; *For.* O let my heart no more despair While I have breath to pray.

6 7 6 # 2 6 # 5 6 6 7 6 # 6 6 # 6 6 5 6 7

W e l o v e t h e e L o r d & w e a - d o r e N o w i s t h i n e a r m r e - v e a l d ; T h o u a r t o u r s t r e n g t h o u r h e a v n l y t o w e r O u r b u l w a r k & o u r s h i e l d H a l - l e -

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a melody in the upper staves and a more active accompaniment in the lower staves, including some sixteenth-note passages. The lyrics are written below the staves.

H e - l e - l u - j a h, H a l - l e - l u - j a h, H a l - l e - l u - j a h H e - l e - l u - j a h, H a l - l e - l u - j a h.

The second system of the musical score continues the piece. It also consists of four staves in the same key and time signature. The melody continues in the upper staves, and the accompaniment remains active. The lyrics are repeated, ending with a final cadence. The bottom staff includes some numerical figures (6, 5, 4, 3) which likely represent fingerings or specific musical techniques.

Re - joice, ye righteous, in the Lord, This work be - longs to you; Sing of his name, his ways, his word, How holy just and true.

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The melody is primarily in the treble staves, with the bass staves providing harmonic support. Fingering numbers (6, 8, 7, 3, 4, 5, 6, 6, 6, 3, 4, 6, 6, 4, 2, 6, 6, 7) are written below the bass staff.

His mer - cy and his righteousness, Let heav'n and earth proclaim His works of na - ture and of grace Re - veal his wondrous name.

The second system of the musical score also consists of four staves in the same key and time signature. It continues the melody and accompaniment from the first system. Fingering numbers (3, 4, 5, 6, 6, 6, 7, 6, 6, 5, 4, 6, 7, 6, 5, 3) are written below the bass staff. Repeat signs with first and second endings are present in the treble staves.

O sinners come & taste his love Come learn his pleasant ways And let your own experience prove The sweetness of his grace

Figured bass notation for the first system: 6, 6, 8 7, 6, 6 7, 6, 6 6 5, 6, 6 8 7.

He bids his angels pitch their tents Round where his children dwell What ill their heav'nly care prevents No earthly tongue can tell

Figured bass notation for the second system: 6 #, 6, 6 4 5, 6 6 7 6 #, 6 8 7, 6 6, 6, 6 8 7 4.

O-pen mine eyes to read thy word And see thy wonders there

How good thy works appear

Thy mer-cies fill the earth O Lord

6 6

My heart was fashion'd by thy hand

O make thy servant understand The duties he must do

My service is thy due

My heart was fash-ion'd by thy hand

6 5 4 3 6 4 5 3

LONG METRES in the *FLAT* KEY.

25

Nº 186.

MUNICH L.M.b.

German

Now let our mournful songs record The dying sorrows of our Lord When he complain'd in tears & blood As one for-faken of his God

6 # 6 8 7 # 6 6 # 6 6 # 6 # 6 8 7

Nº 187.

MILFORD L.M.b.

R.H. Altered from Corelli

Firm was my health my day was bright And I presum'd 'twould ne'er be night Fondly I said within my heart Pleasure & peace shall ne'er depart

6 5 4 # 6 6 # 7 6 - # 6 5 # 5 6 # 6 5 6 #

At-tend the counfels of my tongue.

Children in years and knowledge young Your parents' hope your pa-rents' joy Let

At-tend the counfels of my tongue

At-tend the counfels of my tongue

pi-ous thoughts your minds employ Let pi-ous thoughts your minds employ

N^o 189.ANDOVER. L. M. $\flat$

From deep distress & troubled thoughts, To thee my God I raise my cry; If thou severely mark our faults No flesh can stand before thine eye.

N^o 190.KINGSBRIDGE. L. M. $\flat$

Through ev'ry age; e-ternal God, thou art our rest our safe a-bode; High was thy throne e'er heav'n was made O'er earth thy humble foot it to all laid.

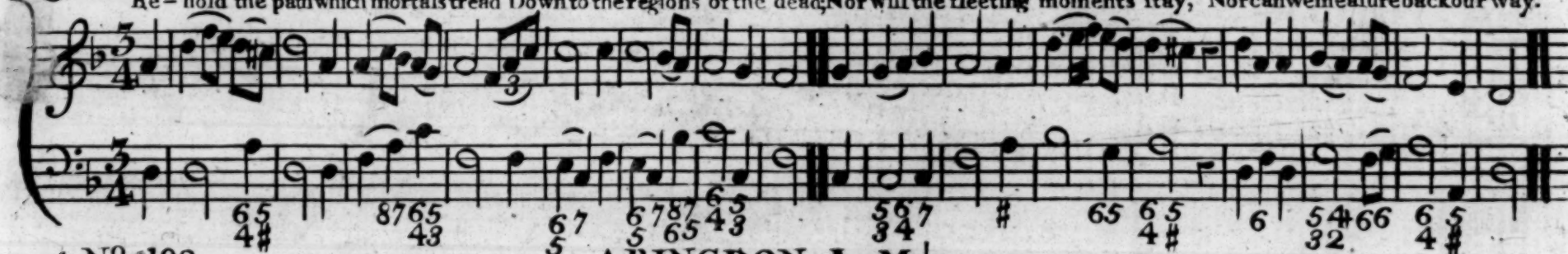
N^o 191.

ZION. L. M. b

R. Harrison



Re- hold the path which mortals tread Down to the regions of the dead; Nor will the fleeting moments stay, Nor can we measure back our way.

N^o 192.

ABINGDON. L. M. b



Could I so false so faithless prove; To quit thy service and thy love; Where Lord could I thy presence shun? Or from thy dreadful glory run?



N^o 193.ANGLESEY. L. M. $\flat$

The mighty God the wise and just Knows y^e our frame is feeble dust; And will no heavy loads impose, Beyond the strength which he bestows

6 # 6 7 6 6 7 # 6 8 7 4 6 6 6 # 4 6 6 6 7 # 6 # 6 # 6 4 #

N^o 194.BARNSTAPLE: L. M. $\flat$

Shew pity Lord, O Lord forgive, Let a re-penting rebel live; Are not thy mercies large & free? may not a sin-ner trust in thee?

6 # 2 6 6 5 4 3 4 6 # 6 4

He that hath made his refuge God Shall find a most secure a - bode; Shall walk all day beneath his shade And there at night shall rest his head.

- 6 5 # - 6 5 6 6 6 5 6 8 4 5 6 6 6 5 4 3

Then will I say, my God thy power Shall be my fortress and my tow'r; I that am form'd of feeble dust Makethine almighty arm my trust.

- 6 5 7 # # - # - 6 8 6 6 4

No 196.

DARLINGTON. L. M. $\flat$

Milgrove

Lord how se-cure and blest are they Whose hearts are pure, whose hands are clean? Should storms of wrath shake earth and

sea, Their minds have heav'n and peace with-in; Their minds have heav'n and peace with-in..

6 6 6 4 7 98 4 5 6 5 5 7 6 6 7 6 7 4 #

4 2 3 4 3 4 3 6 6 4 #

N^o 197.

DARTMOUTH. L. M. b

Handel

Tenor Treble

Let clouds and winds & waves a-gree To join the praise with blazing fire; Let the firm earth & rolling sea In this e-

6 # 2 6 # 5 6 6 6 6 # 2 6 # 5 6

DUET Treble & Tenor

Ye flow'ry plains proclaim his skill Valleys lie low before his eye Vallies lie low be--

ternal song con-spire Vallies lie low before his eye

6 6 # 2 6 6 # 2 6

Ten. Treb. Ten. Treb.

fore his eye; Ye flow'ry plains proclaim his skill Ye flow'ry plains proclaim his skill; Val-lies lie low be-- fore his

6 # 6 6 7 6 # 2 6 6 7 6 6 5 # 6 5 6 5

eye be - fore his eye; S: And let his praise from ev' - ry hill, Rise tuneful to the neigh'ring sky.

Vallies lie low S:

6 65 # 6565 # 7 # 567 6 65 43 56

No 198.

CHELMSFORD. L. M. b

Milgrove

Blest are the humble souls that see Their emptiness and pover - - ty; Treasures of grace to them are giv'n, And crowns of joy laid up in heav'n.

Treasures of grace to them are giv'n And crowns of joy laid up in heav'n;

8 6 6 65 6 8 87 4 6 8 6 65 6 4 #

LONG METRES in the SHARP KEY

N^o 199.

STERLING. L. M.#

Altered by R. Harrison.

To thee most holy and most high, To thee we bring our thankful praise; Thy w. declare thy name is high; Thy work of wonder and of grace...

N^o 200.

St PAUL'S. L. M.#

At God's command y. morning ray Smiles in y. east and leads the day; He guides y. sun's declining wheels Over the tops of western hills..

N^o 201.

ULVERSTONE. L. M.

Milgrove

My God how endless is thy love! Thy gifts are ev'ry evening new; And morning mercies from above Gently dis-till like early dew.

6 6 6 6 6 5 6 98 6 6 6 6 6 6 6 6 6 5

4 3

N^o 202.

SALISBURY. L. M.

R. Harrison

When Israel freed from Pharaoh's hand Left the proud tyrant and his land; The tribes in cheerful homage own Th' King and Judah was his throne.

7 6 7 6 4 # 6 5 6 5 6 5 6 4 7

N^o 203.

MARGATE. L. M.#

Altered from Handel.

My spi-rit looks to God a-lone, My rock and refuge is his throne; In all my fears, in all my straits, My

soul on his fal-va--tion waits; In all my fears, in all my straits, My soul on his fal-va-tion waits..

N.º 204.

NEWPORT. L. M.#

Altered from Handel

Thrice happy man who fears the Lord, loves his commands & trusts his word; Honor & peace his days attend And blessings on his seed descend.

6 6 6 6-8 6 6 4 6 5 6 7 6 7 6 6 6 4 5 6 5 4 6 6 5 6 6 8 7 5- 6 5 3-

N.º 205.

HINKLEY L M#

Altered from Handel

N. 203. HARK! THE HERALD ANGELS SING. Altered from Handel

High in heav'n eternal God Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud & veils & darkens thy designs.

2^d time Piano.

HOLYWELL. L. M.

Milgrove

Nature with all her powers shall sing God the creator and the King;
Nor air nor earth nor skies nor seas Deny the tribute of their praise. Hal-le-lu-jah ://: Praise the Lord.

N^o 207.

MONTGOMERY. L. M.

From age to age ex-alt his name God and his grace are still the same He fills the hungry soul with food And feeds the poor with every good.

O praise the Lord, the King of Heaven, Who sits enthroned on high, Whose glory fills the firmament, And whose power is ever nigh.

N^o 209. 2 ANGELS' HYMN. L.M. # 5

My God my King thy various pra^{se} Shall fill the remnant of my days Thy grace employ my humble tongue Till death & glory raise the song

6 6 5 # 6 43

Th' Almight-ty reigns ex-al-ted high O'er all the earth o'er all the sky Though clouds and darknes

6 7 6 6 6 2 6 6 6 4 6 6 6 6 6 6 6 7 6

veil his feet His dwelling is the mer-cy feat His dwelling is the mer-cy feat

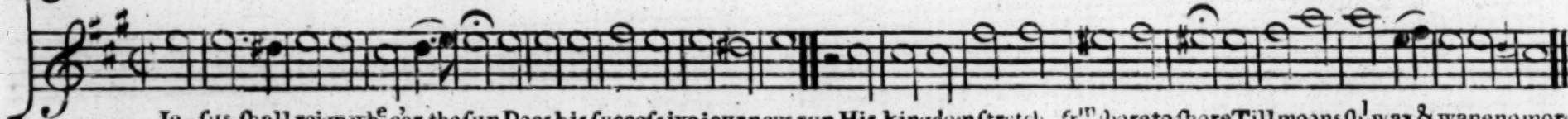
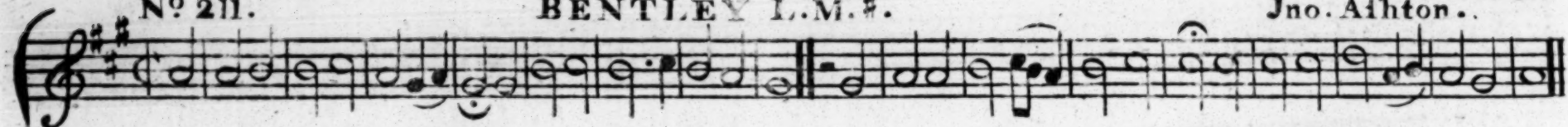
6 5 6 6 5 6 6 7 6 6 6 2 6 6 6 6 7 7 6 5 4 3

Nº 211.

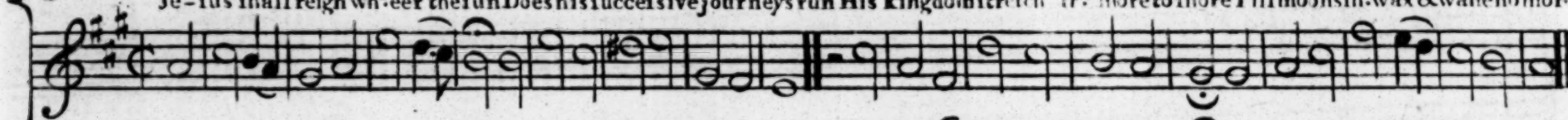
BENTLEY L.M. #.

Jno. Ashton.

39



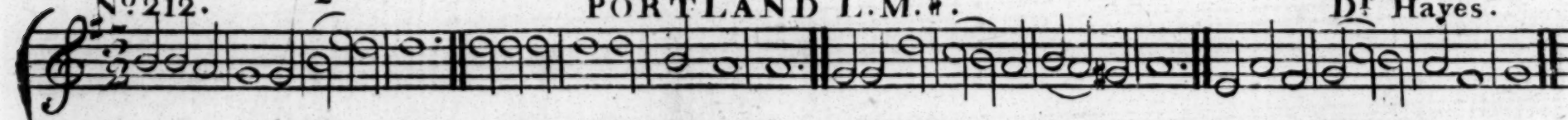
Je - sus shall reign wh'eer the sun Does his successive journeys run His kingdom stretch fr^m shore to shore Till moons sh^d wax & wane no more



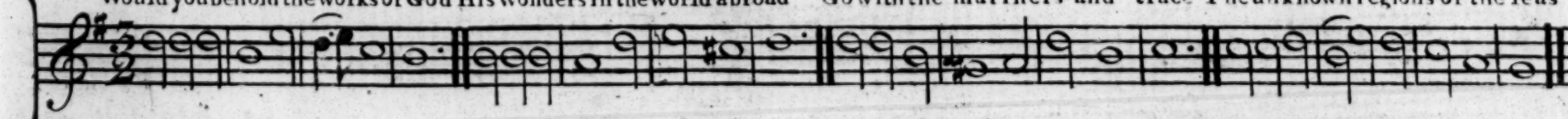
Nº 212.

PORTLAND L.M. #.

Dr Hayes.



Would you behold the works of God His wonders in the world abroad Go with the mariners and trace The unknown regions of the seas



Not to ourselves who are but dust Not to ourselves is glo-ry due Shine forth in all thy dread-ful name.

Eternal God thou on-ly just Thou on-ly gra-cious wise and true

Why should a heathen's haughty tongue Insult us and to raise our shame Say where's the God you've serv'd so long

N^o 214.

NEWMARKET. L. M. #

D^r Wainwright

How pleasant how di-vinely fair O! of hosts thy dwellings are! With long desire my spirit fairs To meet thine embles of thy fairs.

N^o 215.

PENZANCE. L. M. #

J. Stanley

Therising morn the closing day Repeat thy praise with grateful voice; Each in th' turns thy pow'r dis-play, And laden with thy gifts rejoice.

N^o 216.

NEWBURY. L. M.

Rich^d. Wainwright

Lord, I will bless thee all my days, Thy praise shall dwell up - on my tongue; My.

soul shall glory in thy grace, While saints re - joice to hear the song ..

Figured bass notation (bottom of each system):
System 1: 6 6 6 6 5 7 6 6 6 6 5 4 3
System 2: 3 4 6 8 7 6 5 4 3 7 6 7 6 6 5 4 3 6 7 6 6 6 5 4 3

N^o 217.

ROCHDALE. L. M.

Jn^o Battishall

Great God, at - tend while Zi-on sings The joy that from thy pre - fence springs; To

spend one day with thee on earth, Ex - ceeds a thousand days of mirth..

N^o 218.

OKEHAM. L. M.

Corelli

Sweet is the work, my God, my King, To praise thy name, give thanks and sing;

To shew thy love by morning light, And talk of all thy truth at night.

The musical score is written for a lute and voice. The lute part is in the lower register, using a treble clef and a key signature of two sharps (D major). The vocal part is in the upper register, using a soprano clef and the same key signature. The time signature is 3/2. The score is divided into two systems. The first system contains the first two lines of the vocal melody and the corresponding lute accompaniment. The second system contains the next two lines of the vocal melody and the corresponding lute accompaniment. The lute part includes figured bass notation, which consists of numbers 1-7 placed below the notes to indicate fingerings. The vocal part includes lyrics written below the notes. The score ends with a double bar line and repeat dots.

N^o 219.

TAUNTON. L. M.

Handel

With all my powrs of heart & tongue I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

N^o 220.SANDWICH. L. M. # Latter part from H^y. Purcel

Mortals can you refrain your tongue When nature all around you sings? O for a shout of sacred joy From humble swains & lofty Kings.

N^o 221.

St. IVES. L. M.#

Francis Ireland

Lord thou hast search'd and seen me through, Thine eye commands with piercing view, My ri-sing and my

65 6 6 6 6 6 56 65 6 6 5

Pia.

For.

resting hours, My heart and flesh with all their powrs.. O may these thoughts pos-sess my breast, Where-

8 7 6 5 6 5 4 3 6 5 4 3 6 5 4 3 7 6 3 4

eer I rove where'er I rest; Nor let my weaker pas-sions dare Con - sent to sin for
 5 6 6 5 6 6 6 # — 6 5 5 6 6 6 6 6 6
 Pia. For.

God is there; Nor let my weaker pas-sions dare Con - sent to sin for God is there.
 6 # — 6 7 6 7 6 7 6 6 6 7 5 7 5 6

N^o 222.

WARWIC. L. M. #

Milgrove

Praise ye the Lord, ex- alt his name, While in his holy courts ye wait; Ye saints that to his house belong, Or stand at tendring

at his gate, Hallelujah, praise the Lord, Hallelujah, praise the Lord, praise praise praise praise; Hal- le - lu- jah, praise the Lord.

No 223.

WHITEHAVEN. L.M. #.

Hodgkinson 49

My soul thy great Cre - - a - - tor praise When clothd in his ce - les - tial rays He

6 5 4 3 6 #

in - - full ma - - jef - ty. ap - pears And like a robe his glo - - ry wears

6 5 6

Great is the Lord Great is the Lord Great is the Lord what tongue can frame An e - qual honour to his name

6 6 6 4 2 6 6 2 5

N^o 224.

STRATFORD. L. M.

Handel

Ye nations round the earth rejoice Be - fore the Lord your sovereign King Serve him with chearful heart and

voice With all your tongues his glo - ry sing The Lord is God 'tis he a - lone doth life and breath and

6 6 6 6 5

6 6 4 3

be--ing give We are his work and not our own The Sheep that on his pas--tures live

N.º 225.

BRAMCOATE. L.M. &.

N^o 225. BRAMCOATE. L. M. #.

This spacious earth is all the Lord's

God from his clou-dy cif-tern pours On the parch'd earth en-rich-ing show'rs

show'rs The grove the gar-den and the field A thou-sand joy-ful blef-sings yield The

Great is the Lord what tongue can frame An equal ho-nor to his name An equal ho-nor to his name

N^o 227.

LYMINGTON. L.M.#.

Hodgkinson

My God in whom are all the springs Of bound- -less love and grace unknown Of bound- less love and

grace unknown Hide me beneath thy spreading wings Till the dark cloud is o-ver-blown Till the dark cloud is

Bass Solo

o-ver-blown Up to the heav'ns I send my cry The Lord will my de-sires perform The Lord will my de-

sires perform He sends his angel from the sky And saves me from the threatening storm & saves me from the threatening storm

Chorus

Be thou exalted O my God Above y^e heav'ns where angels dwell Thy pow'r on earth be known abroad And land to land thy wonders tell

6 7 # 6 6 6 4 # 5 4 6 5 4 3

Duet Contra and Bass.

My heart is fix'd my song shall raise Im - mor - - tal honors to thy name Im - mor - tal ho - - nors

to thy name A - wake my tongue to sound his praise My tongue - - the glory of my frame My

Bass Solo

tongue thy glo-ry of my frame High o'er the earth his mer-cy reigns And rea-ches to the
utmost sky His truth to end-less years re-mains When low-er worlds dis-solve and die

Chorus

Bethou exalted O my God Above these heavens where angels dwell Thy power on earth be known abroad And land to land thy wonders tell

6 6 7 # 6 4 5 6 5 3

N^o 228.

STOW. L.M. #.

Handel

Come let our voices join to raise A sacred song of solemn praise God is the sov'reign King rehearse His honors in ex-

altered verse Come let our souls address the Lord, Who fram'd our natures with his word He is the Shepherd we the Sheep His

S.
 we the Sheep
 mercy chose his pastures keep
 his pastures keep
 He is the Shepherd
 his mer-cy chose his
 N^o 229. CHEPSTOW. L.M. Corelli
 My Shepherd is the living Lord Now shall my wants be well supply'd His providence and ho-ly word Become my safety and my guide

6 4 3 7 6 6 7 5
 7 6 5 4 3 6 5 4 3

Pia For

In pastures where salvation grows He makes me feed he makes me rest There living water gently flows And all the food di - vinely blest And

all the food di - vinely blest My wandring feet his ways mistake But he restores my soul to peace And leads me for his mercy's sake In

Pia For

the fair paths of righteousness Though I walk thro' y^e gloomy vale Where death & all its terrors are My heart & hope shall never fail For God my Shepherd's

5th 6 4th - 4 6 7 5th 4 5 6 - 3 3 7 5 4 3 9 8 7 5 6 3

Pia For Pia For

Pia My heart and hope For Pia For God For God For

with me there My heart and hope My heart & hope shall never fail For God For God For God my Shepherd's wth me there

Pia For Pia For

Pia For

5th 4 3 6 6 5 6 For 5 7 3 5 4 3 Pia 6 6 For God 6 6 For God For 5 7 3 5 4 3

My heart and hope For God For God

N^o 230.

MONTROSE. L.M.

Felton

Pia

My God my King thy various praise shall fill the remnant of my days Thy grace employ my humble tongue Till

For

death and glory raise the song Thy grace employ my humble tongue Till death and glo-ry raise the song

N^o 231.

SALEM. L.M. ♯.

Handel

Praise ye the Lord my heart shall join In work so pleasant so di-vine Now while the flesh is mine a--bode

Praise ye the name of the Lord Praise ye the name of the Lord Whose mercy endureth for e-ver

And when my soul as-cends to God

6 8 6 6 6 6 6 6 5 8

N^o 232.

PERTH. L.M. #.

H^x Purcel

Give to our God immortal praise Mercy and truth are all his ways Wonders of grace to God be-long Repeat his mercies in your song

Give to the Lord of Lords renown The King of Kings with glo-ry crown His mercies ever shall en-dure When L^{ds} and Kings are known no more

No 233.

ORTON. L. M. #.

Alter'd from Handel

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "To God the great the e-ver blest the e-ver blest Let songs of honor be address'd Let songs of honor be address'd". The piano part includes fingerings: 6 6, 6 6, 6, 6 6, 6, and 5 6 7 / 4 3.

To God the great the e-ver blest the e-ver blest Let songs of honor be address'd Let songs of honor be address'd

The second system of the musical score continues the melody and accompaniment. The lyrics are: "His mer-cy firm for e-ver stands for e-ver stands Give him y-thanks his love demands Give him y-thanks his love demands". The piano part includes fingerings: 6 —, 6 6, 6 6, 6, 6, 6, and 5 6 7 / 4 3.

His mer-cy firm for e-ver stands for e-ver stands Give him y-thanks his love demands Give him y-thanks his love demands

Who knows the won - ders of thy ways Who shall ful - fil thy boundless praise Blest are the souls that fear thee

The first system of the musical score consists of four staves. The top staff is a single treble clef. The second and third staves are grouped by a brace on the left and form a grand staff (treble and bass clefs). The fourth staff is a single bass clef. The music is in G major (one sharp) and 4/4 time. Measures 1-8 are shown, with repeat signs at measures 4 and 6.

still And pay their du - ty to thy will Who knows the won - ders of thy ways Who shall ful -

The second system of the musical score consists of four staves, continuing the arrangement from the first system. Measures 9-16 are shown. The lyrics continue across the staves. At the bottom of the page, below the fourth staff, are the numbers 6, 6/5, and 6/4 6/4, which likely indicate fingerings or chord voicings for the final notes.

fil thy boundless praise ful-fil thy boundless praise Blest are the souls that fear the still And pay their

6 6 5 # 6 7 8

du - ty to thy will And pay their du - ty to thy will their du - ty to thy will

7 8 6 6 6 6 5 4

N^o 234.

MOSLEY STREET L.M.#

Jn^o Ashton

The known & unknown worlds o - - bey o - - - bey

Great God whose u - - ni - ver - sal fway The known & unknown worlds o - - - bey Now give the

Ex - tend his pow'r ex - alt his throne

kingdom to thy son Ex - tend his pow'r ex - alt his throne his throne extend his pow'r ex - alt his throne

Ex - tend his pow'r ex - alt his throne

N^o 235.

Slow

KENSINGTON. L. M. #

Handel

In ev-ry age his prai - - - - fes

Ye fer-vants of th'almight-ty King In ev-ry ev-ry age In ev-ry age his prai - - fes

7 4 3 2 5 6 6 7 6 fes

sing

sing Where'er the sun shall rise or set The na-tions shall his praise re-peat

sing 6 6 6 6 6 6 5 4 3

No. 236.

FELTON L.M. # First part from Dr. Boyce

Hodgkinson.

God is the refuge is the refuge of his saints When storms of sharp distress invade E'er we can

God is the refuge is the re-fuge of his saints When storms of sharps distress invade E'er

E'er we can e'er we can of-fer of-fer our complaints Be-hold him present present with his aid

we can e'er we can e'er we can of-fer our complaints Be - hold him present with his aid

5 4 3 5 4 3 5 6 5 5 6 5 4 3 4 4 4 5

5 4 3 5 6 7 6 5 6 7 5 6 -

Let mountains from their seats be hurld Down to the deep and bu - ried there Convulsions shake the so - lid world

6 5
4 3

6 5

6 5
4 3

6

Our faith shall never yield to fear Loud may the troubled o - cean roar In sacred peace our souls a - bide

6 5

6 5
4 3

6

6 6 5

There is a stream - - is a

While ev'ry na-tion ev'-ry shore Trembles and dreads the swelling tide

There is a stream - -

stream whose gen-tle flow Supplies the ci - ty of our God Life love & joy Life love & joy

is a stream whose gen-tle flow Supplies the ci - ty of our God Life love & joy Life

Life love and joy still gliding glid - ing through And wat'ring our di - vine di - - vine a - bode

love and joy Life love and joy still glid - ing through And wat'ring our di - vine a - bode

5 6 7 6 7 5 4 6 6

Conclude with repeating the Chorus to the two following Verses

5

That sacred stream, thine holy word,
That all our raging fear controuls;
Sweet peace thy promises afford,
And give new strength to fainting souls.

6

Zion enjoys her monarch's love,
Secure against a threatening hour;
Nor can her firm foundations move,
Built on his truth, and arm'd with pow'r.

SHORT METRES in the *FLAT KEY.*N^o 237.BARNET. S.M.^b

Altered from Handel

O blessed souls are they whose sins are cover'd o'er Di-vinely blest to whom y Lord Imputes their guilt no more

N^o 238.OVERTON. S.M.^b

R. Harrifon

The pi - ty of the Lord To those that fear his name Is such as ten - der pa - rents feel He knows our fee - ble frame

N^o. 239.

WITHINGTON. S.M. b

J^{no} Barlow

And must this bo - dy die This mortal frame decay And must these active limbs of mine Lie mouldring in the clay

N^o. 240.

DUNBAR. S.M. b

Corelli

Have mercy Lord on me As thou art e - ver kind Let me oppress with loads of guilt Thy wonted mer - cy find

The Lord the sov'reign King Hath fix'd his throne on high Oer all the heav'nly world he rules And all be-neath the fky The Lord the sov'-reign King Hath fix'd his throne on high Oer all the heav'n-ly world he rules And all beneath the fky

Verfe 2

fky Ye an-gels great in might And swift to do his will Bles ye the Lord whose

voice ye hear Whose pleasure ye ful - fil Ye an - gels great in might And swift to do his

will And swift to do his will Bless ye the Lord whose voice ye hear whose pleasure ye ful -

fil Bless ye the Lord whose voice ye hear whose pleasure ye ful - fil

Bless ye the Lord whose voice ye hear whose pleasure ye ful - fil

Let the bright hosts who wait The orders of their King And guard his churches with thy pray Join in the praise they sing Let the bright hosts who

wait The orders of their King And guard his churches when they pray Join in y^e praise they sing While all his wondrous works Thro' his vast kingdom

The musical score consists of two systems. Each system has three staves: a vocal line (treble clef), a keyboard line (treble clef), and a figured bass line (bass clef). The lyrics are written between the vocal and keyboard staves. The figured bass line contains numerical figures (e.g., 9, 8, 6, #, 6, 6, #, 4, 6, 7, 4, 5, 6, 5) and accidentals (sharps and naturals) indicating the harmonic structure for the basso continuo.

Thew Their makers glory thou my soul shalt sing his praises too While all his wondrous works all his wondrous works Thro' his vast kingdom

6 5 7 6 5 9 8 6 6 5 6 5 7 6 5

Their makers glory thou my soul shalt sing his praises too shalt sing his praises too

Their ma - ker's glo - ry thou my soul shalt

6 5 Their makers glory Thou my soul shalt sing his praises too Their ma - ker's 7 7 7 # 4 6 6 6 5

Their makers glory thou my soul shalt sing his praises too shalt sing his praises too

SHORT METRES in the SHARP KEY.

N^o 248.

AYNHOE. S. M. #.

Firm and un-mov'd are they that rest their souls on God Firm as the mount where David dwelt Or where the ark a-bode

N^o 243.

SUTTON. S. M. #.

Thy name almighty Lord Shall sound through distant lands Great is thy grace and sure thy word thy truth for e-ver stands

N^o 244.

CONWAY. S. M. #.

Monarchs of wide command Praise ye th'e - ter - nal King Jud - ges a - dore that sov'reign hand Whence all your honors spring

N^o 245.

HUDDERSFIELD. S. M. #.

I. Grundy

My God permit my tongue this joy to call thee mine And let my ear - ly cries prevail To taste thy love divine

N^o 246.

ARDWICK. S. M. #.

John Ashton

O Lord our heavnly King thy name is all di - vine Thy glories round the earth are spread And o'er the heav'ns they shine

N^o 247

STANHOPE S. M. #.

Dr Arne

My soul re-peat his praise Whose mercies are so great Whose anger is so slow to rise So rea - dy to a - bate

N^o 248.

ST THOMAS. S. M. #.

Ex-alt the Lord our God And wor-ship at his feet His na-ture is all ho-li-ness. And

The first system of the musical score for 'St Thomas' hymn. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the middle staff. The music features various note values including eighth and sixteenth notes, and rests. There are fingerings (6, 4, 2) and dynamics (P) indicated.

mer-cy is his feat His na-ture is all ho-li-ness And mer-cy is his feat

The second system of the musical score. It also consists of three staves with the same key signature and time signature as the first system. The lyrics continue below the middle staff. The music includes more complex passages with triplets and various note values. Fingerings (6, 4, 3, 2, 1) and dynamics (F) are indicated.

No 250.

ST JOHN'S. S.M.#.

John Grimshaw.

Far as thy name is known The world declares de - clares thy praise Thy

The world declares thy praise The world declares

saints O Lord be - fore thy throne Their songs of ho - nor raise

Thy saints O Lord be - fore thy throne

6 6 6 6 6 6 6 6 4 3

Nº 250.

LONSDALE. S.M.#.

Corelli

Blest are the sons of peace Whose hearts & hopes are one Whose kind designs to serve and please thro' all their actions run

Blest is the pi-ous house Where zeal & friendship meet Their songs of praise their mingled vows make their communion sweet

Blest is the pi-ous house Where zeal and friendship meet

Nº 251.

MALPAS. S. M. #.

Handel

Let earth & ocean know They owe y^e maker praise Praise him y^e wat^ry worlds below & monsters of the seas From mountains neary sky Let his high

praise re-sound From humble shrubs & cedar high & vales & fields a-round And vales & fields around From humble & c.

PROPER METRES in the FLAT KEY

85

Nº 252.

BAKEWELL. P.M. b.

R. Harrifon.

O hap-py nation where the Lord Re-veals the treasures of his word And builds his church his earth-ly throne

His

His eye the hea-then world surveys He formd their hearts he knows their ways But God their ma-ker is unknown

eye the hea-then world surveys He formd their heart he knows he knows their ways

Of God and loves his fa-cred law

That man is blest who stands in awe His feed on earth shall be renownd His

An in-ex-haust-ed trea-su-ry

And with suc-ces-sive honours crownd

house the seat of wealth shall be

An in-ex-haust-ed trea-su-ry

N^o. 254.

ORMSKIRK. P.M.b.

Jn^o Ashton.

Think mighty God on feeble man How few his hours how short his span Short from the cradle to the grave

6 5 4 3 6 6 5 5 6 6 8 5 6 4 3 7 6 4 3 Who

With skill to fly or pow'r to save

can secure his vi - tal breath against the bold demands of death With skill to fly With skill to fly or pow'r to save

Who can se - cure his vi - tal breath against the bold demands of death

5 4 6 5 6 5 6 6 5 6 5 6 4 3

Praise to God immortal praise For the love that crowns our days Bounteous

source of ev'ry joy Let thy praise Let thy praise our tongues employ

For the blessings of the

field For the stores of the garden yield For the vine's exalted juice For the generous olive's use For the generous For the generous olive's use

PROPER METRES in the SHARP KEY

No 256.

WORKSOP P. M. #

R. Harrifon.

Praise shall employ my nobler powers my nobler

I'll praise my maker with my breath and when my voice is lost in death

Praise shall employ my nobler powers My days of praise my

Praise shall employ my nobler powers My days of praise shall neer be

Praise shall employ my nobler powers

My days of praise shall neer be past shall neer be past

My days of praise shall neer be past While life & thought & being last While life & thought & being last Or immor-ta-li-ty en-dure

past My days of praise shall neer be past

My days of praise shall neer be past shall neer be past

Nº 257.

LYME. P. M. 

H. Purcell.

N^o. 257. HYMN. P. M. # R. T. F. C. H. N.

Ye ho - ly souls in God re - joice in God rejoice ye ho - ly souls in God re - joice Your maker's

Ye ho - ly souls in God re - joice Ye ho - ly souls in God re - joice re -

Ye ho - ly souls in God re - joice in God re - joice Your maker's

[illegible]

new Sing of his name his word his ways his word his ways His works of

new Sing of his name his word his ways his works of nature and of grace His works of

Sing of his name his word his ways his

Sing of his name his word his ways his works of nature and of grace

na - ture and of grace His works of nature and of grace

nature and of grace of nature and of grace How wise and ho - ly just and true

His works of nature

nature and of grace 6 - 7 7 6 5 6 4 3 6 6 6 5 3

No. 258.

CAMDEN P.M.#

R. Harrison.

To spend one fa - cred day Where God and saints a - bide Af - fords di - vi - ner joy Than thousand days, be

I love it more Than shine in courts in courts.

bide Where God re - forts to keep the door Than shine in courts to keep the door Than shine in courts

I love it more Than shine in courts in courts to keep the door

The dwellings of thy love Thy earthly temples are Thine earthly temples are
Lord of the worlds above How pleasant & how fair To
With warm
To see my God To see my God
thine a-bode my heart aspires With warm de-sires

Let all the earth-born race The fish that cleave the seas

And monsters of the deep Or in their bosom sleep From sea and shore their

tribute pay And still dis-play Their makers pow'r

From sea and shore Their tribute pay And still dis-play Their makers pow'r

6 6 6 6 6 6 6 5
4 6 4 6 4 6 4 3

N^o 261
Tenor

KESWICK P.M.#.

Hodgkinson 95

Ye tribes ye tribes of A - dam join With heav'n & earth and sea And of - fer of - fer notes divine To your cre - a - tor's praise

Thou fun with dazzling dazzling

Ye ho - ly throng of angels bright In worlds of light Be - gin the song

Thou fun with daz - ling

rays And moon that rules the night Shine to your ma - ker's ma - - ker's praise With stars of twinkling light

Shine to your ma - ker's

His powrs declare ye floods on high And clouds that fly in empty air Ye shining worlds above In glorious or-der stand

64 65

Ye shining shining

Or in swift courses move By his supreme command He spake the word & all their frame From nothing came To praise the Lord

Or in swift

66 67 68 69 70

He mov'd And each his word

their migh - ty migh - ty wheels In unknown a - ges past And each his word ful - fills While

He mov'd And each his word

He mov'd their migh - ty And each his

time and na - ture last In diff'rent ways His works proclaim His wond'rous name and speak his praise

6 4 # 6 5 6 4 3

DOUBLE CHANTS in the FLAT KEY.

N^o 262. b.

Jackson

Handwritten musical score for N° 262. b. by Jackson. The score is written for a double chant in the flat key, featuring a treble and bass staff. The melody is written in the treble staff, and the bass line is written in the bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes a repeat sign and a trill (tr) marking. The bass line includes fingerings: 8 7 #, 8 7 #, 7 6 #, #, 6 6, #, 8 6, 7 5, 6 5.

N^o 263. b.

Webbe.

Handwritten musical score for N° 263. b. by Webbe. The score is written for a double chant in the flat key, featuring a treble and bass staff. The melody is written in the treble staff, and the bass line is written in the bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes a repeat sign. The bass line includes fingerings: 6 6 5, #, 6 4 3, #, 6 4 3.

Nº 264. b

DOUBLE CHANTS

Jackson.

99

Handwritten musical score for N° 264. b by Jackson. The score is written for four staves (two treble and two bass clefs) in C major and common time. The first two staves are treble clef, and the last two are bass clef. The music consists of a series of half and quarter notes, with some rests. The key signature is one sharp (F#). The score is divided into measures by vertical bar lines. The first measure of the first staff contains a treble clef, a key signature of one sharp, and a common time signature. The first measure of the first staff contains a treble clef, a key signature of one sharp, and a common time signature. The first measure of the first staff contains a treble clef, a key signature of one sharp, and a common time signature.

Nº 265. b

Dupuis

Handwritten musical score for N° 265. b by Dupuis. The score is written for four staves (two treble and two bass clefs) in C major and common time. The first two staves are treble clef, and the last two are bass clef. The music consists of a series of half and quarter notes, with some rests. The key signature is one sharp (F#). The score is divided into measures by vertical bar lines. The first measure of the first staff contains a treble clef, a key signature of one sharp, and a common time signature. The first measure of the first staff contains a treble clef, a key signature of one sharp, and a common time signature. The first measure of the first staff contains a treble clef, a key signature of one sharp, and a common time signature.

6 6 6 6 6 5 4 3 6 6 7 4 #

6 6 6 6 4 7 3 6 6 5 6 4 5

Nº 268. b.

DOUBLE CHANTS

Alcock. 101

Musical score for No. 268, Double Chants, by Alcock. The score is in B-flat major, common time, and consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music features various rhythmic values including eighth and sixteenth notes, and rests. The fourth staff includes fingerings: 8 7, 8 4 7, 6 5 4 3, 8 7, 7 8 6 5.

Nº 269. b.

Alcock.

Musical score for No. 269, Double Chants, by Alcock. The score is in B-flat major, common time, and consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music features various rhythmic values including eighth and sixteenth notes, and rests. The fourth staff includes fingerings: 6 5 4 3, 5 6 6 5, 6 8, 7 6 5.

Double Chant N° 270. b. This piece is written for four staves in G major (one sharp) and common time. The first three staves are treble clefs, and the fourth is a bass clef. The music consists of a series of half and quarter notes, with some measures containing accidentals (sharps and naturals). The fourth staff includes fingerings: 6, 6, #, 6, 6, #, 6, 6, 6.

Double Chant N° 271. b. This piece is written for four staves in G major (one sharp) and common time. The first three staves are treble clefs, and the fourth is a bass clef. The music consists of a series of half and quarter notes, with some measures containing accidentals (sharps and naturals). The fourth staff includes fingerings: #, 6, 4, 5, #, 6, 6, 4, #.

DOUBLE CHANTS in the SHARP KEY.
LITCHFIELD

103

Nº 272 #

6 6 6 6 4 2 6 6 5 6 5 8 7 4 3

Nº 273. #

Alcock.

8 7 6 5 6 5 4 3 6 6 6 7 7 6 6 6 6 6 6 5 6 5 6 5

104 N^o 274. #.

DOUBLE CHANTS

First system of musical notation for N° 274. #. It consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century church music, featuring a mix of half notes, quarter notes, and eighth notes. The bottom staff includes several figured bass notations: 8, 6 4, 6 5, 2 6, 6, 6 4 7.

Second system of musical notation for N° 275. #. It also consists of three staves in the same format as the first system (treble clef, one sharp key signature, common time). The notation is similar to the first system, with various note values and rests. The bottom staff includes figured bass notations: 6 7 6, 6, 6 4, 6 5, 6 7, 6, 6 5, 6 4 5 3.

Nº 276. #.

DOUBLE CHANTS

105

Four staves of musical notation for N° 276. #. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music consists of a series of half and quarter notes, with some rests and repeat signs.

Nº 277. #.

Dupuis.

Four staves of musical notation for N° 277. #. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (Bb) and the time signature is common time (C). The music consists of a series of half and quarter notes, with some rests and repeat signs. The bottom staff includes fingerings: 6, 5 6, 6 5, 6 7, 6 5, 6 5 7.

Three staves of musical notation for N° 278. #. by Dupuis. The first two staves are treble clef, and the third is bass clef. The key signature is one sharp (F#). The music consists of a series of half notes and quarter notes, with some measures containing rests. The third staff includes fingerings: 6, 6, 6, 5, 6, 5, 6, 8, 7, 5.

N^o 279. #.

Jackson.

Three staves of musical notation for N° 279. #. by Jackson. The first two staves are treble clef, and the third is bass clef. The key signature is one flat (Bb). The music consists of a series of half notes and quarter notes, with some measures containing rests. The third staff includes fingerings: 6, 6b, 6, 5, 6, 6b, 6, 5, 6, 6, 6, 4, 5, 3.

DOUBLE CHANTS

Nº 280.º.

Jackson.

107

Nº 280. #.

Jackson. 107

6 6 6 6 6 6 6 6 5 6 5 4 3

Nº 281. #.

Battifhill.

Nº 281. #.

Battifroll.

Four staves of musical notation for N° 282. #. The notation is in treble and bass clefs, with a key signature of one flat (B-flat) and a common time signature (C). The music consists of eighth and sixteenth notes, with some rests and bar lines. The first staff is a treble clef, the second is a treble clef, the third is a treble clef, and the fourth is a bass clef.

Nº 283. #.

Four staves of musical notation for N° 283. #. The notation is in treble and bass clefs, with a key signature of one flat (B-flat) and a common time signature (C). The music consists of eighth and sixteenth notes, with some rests and bar lines. The first staff is a treble clef, the second is a treble clef, the third is a treble clef, and the fourth is a bass clef. The word "Alcock." is written above the third staff. Fingering numbers (6, 9, 8, 4, 7, 6, 5, 6, 8, 7, 3) are written below the fourth staff.

DOUBLE CHANTS

109

Nº 284. #.

Nº 285. #.

Dupuis

DOUBLE CHANTS

No 286. #.

Jackson.

Handwritten musical score for No 286. #. by Jackson. The score is written on three staves (treble, alto, and bass clefs) in G major (one sharp) and common time. The melody is written in the treble clef, and the bass line is in the bass clef. The piece consists of two measures, each followed by a double bar line. The first measure contains a half note G, a half note A, a half note B, and a half note C. The second measure contains a half note D, a half note E, a half note F, and a half note G. The bass line follows the same pattern, with notes G, A, B, C, D, E, F, and G.

No 287. #.

Alcock.

Handwritten musical score for No 287. #. by Alcock. The score is written on three staves (treble, alto, and bass clefs) in G major (one sharp) and common time. The melody is written in the treble clef, and the bass line is in the bass clef. The piece consists of two measures, each followed by a double bar line. The first measure contains a half note G, a half note A, a half note B, and a half note C. The second measure contains a half note D, a half note E, a half note F, and a half note G. The bass line follows the same pattern, with notes G, A, B, C, D, E, F, and G.

DOUBLE CHANTS

111

Nº 288. #.

6 6 7 6 6 8 7 6 b7 6 6 6

Nº 289. #.

Dr. Royce.

6 7 3 4 2 6 4 6 b7 6 4 3

DOUBLE CHANTS
HEREFORD.

H. Hall.

Nº 290. #.

7 6, b, b, 8, 6 8b7, 6 6, 6 5 4 3

Nº 291. #.

Dr Royce.

6 6, 6, 6 4 7, 6 6, 6, 6 5 4 3

SINGLE CHANTS in the *FLAT KEY*

113

N^o 292. *b.* D^r Blow. N^o 293. *b.* D^r Nares. N^o 294. *b.* D^r Hayes.

N^o 295. *b.* Jⁿ Wainwright. N^o 296. *b.* D^r Turner. N^o 297. *b.* Alcock.

Nº 298. b.

T. Purcell.

Nº 299. b.

Dupuis.

Handwritten musical score for two pieces, No. 298 and No. 299. Each piece is written on a grand staff (treble and bass clefs). No. 298 is by T. Purcell and No. 299 is by Dupuis. The notation includes various notes, rests, and accidentals. The bass line of No. 298 includes figured bass notation: 6 7 6, 4 6, 6 4 #.

Nº 300. b.

J. Wainwright.

Nº 301. b.

Rev. M^r Felton.

Handwritten musical score for two pieces, No. 300 and No. 301. Each piece is written on a grand staff (treble and bass clefs). No. 300 is by J. Wainwright and No. 301 is by Rev. M^r Felton. The notation includes various notes, rests, and accidentals. The bass line of No. 300 includes figured bass notation: 7 #, 6 6 6 4 #.

SINGLE CHANTS in the SHARP KEY.

115

No 302. #. Dean Aldrich. No 303. #. Tallis.

No 304. #. Master Hayes. No 305. #.

The image shows a page from a music book with four single chants. Each chant is written on a grand staff (treble and bass clef) with a key signature of one sharp (F#). The chants are numbered 302, 303, 304, and 305. The composers are Dean Aldrich (302), Tallis (303), and Master Hayes (304 and 305). The music is written in a single line for each system, with a vertical bar line separating the two systems. The notation includes notes, rests, and fingering numbers (6, 5, 4, 3, 7) written below some notes in the bass staves.

SINGLE CHANTS

N^o 306. #. Alcock. N^o 307. #. Alcock. N^o 308. #.

N^o 309. #. N^o 310. #. Orl. Gibbons. N^o 311. #. Dupuis.

Fingerings indicated in the original score:

- N^o 306: 6, 8 7 4 3, 5 6 6 9 6 8 7 4 3, 6
- N^o 307: 5 6 6 9 6 8 7 4 3, 6
- N^o 308: 6
- N^o 309: 6 8, 6 5 6 7 4 3, 6 8, 5 6 6 8 7 4 3, 7, 6 6 5 4 3
- N^o 310: 6 8, 5 6 6 8 7 4 3, 7
- N^o 311: 6 6 5 4 3, 6 5 4 3

SINGLE CHANTS

N^o 312. #.

W. Walond

N^o 313. #.N^o 314. #.

Mr Hind.

56 43

6 # 6 65 6 5 4 3

8 7 6 4 3

N^o 315. #.

Alcock

N^o 316. #.N^o 317. #.

P. Humphries

8 7

6 # 6 4 3 7

6 6 6 4 3 5

SINGLE CHANTS

N^o 318. #

Tallis.

N^o 319. #

W. Wainwright.

N^o 320. #

Dupuis.

Three single chants, Nos. 318, 319, and 320, arranged in three systems. Each system consists of three staves (treble, alto, and bass clefs). The first system (No. 318, Tallis) is in C major. The second system (No. 319, W. Wainwright) is in D major. The third system (No. 320, Dupuis) is in E major. The bass staff of No. 319 includes figured bass notation: 6 5, 6, 6 5 7, 4 3 7. The bass staff of No. 320 includes figured bass notation: 6, 6 4 2 6, 6 4 3 5.

N^o 321. #

Dr Woodward.

N^o 322. #

Dr Turner.

N^o 323. #

Dr Green.

Three single chants, Nos. 321, 322, and 323, arranged in three systems. Each system consists of three staves (treble, alto, and bass clefs). The first system (No. 321, Dr Woodward) is in C major. The second system (No. 322, Dr Turner) is in D major. The third system (No. 323, Dr Green) is in E major. The bass staff of No. 321 includes figured bass notation: 6 5, 8 7 6 5, 6 5 4 3. The bass staff of No. 322 includes figured bass notation: 6 #, 6 7. The bass staff of No. 323 includes figured bass notation: #, 6 4 3.

SINGLE CHANTS

N^o 324. #.

Jackson

N^o 325. #.

Travis.

N^o 326. #. Battishall.

6 6 5
6 4 4

6 6 7
6 5 5

6 6

4 3

6 6 6 6 7 7

N^o 327. #.

J. Wainwright.

N^o 328. #.

Porter.

N^o 329. #.

Alcock.

6 8 6 6 6 7

8

6 5
4 3

6 5

6 5
4 3

SINGLE CHANTS

N^o 330. #.

Alcock.

N^o 331. #.D^r Aldrich.

Musical score for N° 330 and N° 331. The score is written for three staves (treble, alto, and bass) and is divided into two systems by a vertical line. The first system is for N° 330 and the second system is for N° 331. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 below the notes.

N^o 332. #.

Jackson.

N^o 333. #.

Jackson.

Musical score for N° 332 and N° 333. The score is written for three staves (treble, alto, and bass) and is divided into two systems by a vertical line. The first system is for N° 332 and the second system is for N° 333. The key signature is two sharps (F# and C#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 below the notes.

CANONS.

121

Nº 334.

CANON for 4 Voices.

Dr. Blow.

Glo - ry bleſſing and honor and pow'r and might; Glo - - - ry bleſſing & honor and pow'r and might Be unto our

Glo - - - ry bleſſing & honor & pow'r and might; Glo - - - ry bleſſing and honor and pow'r and

Glo - - - - ry bleſſing & honor & pow'r & might, Glo - - - ry bleſſing & honor &

Glo - - - - ry bleſſing & honor & pow'r & might, Glo - - - ry

God for ever & e - ver, Be un - to our God for ever and e - ver. A - - - men A - - - men.

might Be un - to our God for ever for ever; Be un - to our God for e - ver and ever. A - - - men A - - - men.

pow'r and might Be un to our God for ever and e - ver Be un - - - to our God for ever and e - ver. A - - - men A - - - men.

bleſſing and honor & pow'r & might Be unto our God for ever & e - ver, Be un - to our God for ever & e - ver. A - - - men.

N^o 335.

CANON 3 in 1.

W. Bird.

Non no - bis, Do - mi - ne, non no - - bis; fed nomini tu - - o da glo - ri - - am;

Non no - bis, Do - mi - ne, non no - - bis; fed nomini tu - - o da glo - ri -

Non no - bis, Do - mi - ne, non no - - bis; fed nomi - ni tu -

fed - nomini tu - - o da glo - ri - - am. Non nobis, Do - mi - ne,

am; fed - nomini tu - - o da glo - ri - - am. Non nobis, Do -

- o da glori - - am; fed nomini tu - - o da glo - ri - - am. Non

N^o 336.

CANON for 3 Voices

1 Oh that the sal - - va - - tion were givn - to Israel out of Zion.

2 Oh that the Lord would de - liver his people out of cap - ti - vi - - ty.

3 Then should Ja - - cob re - joice; and Israel should be - right glad.

N^o 337.

CANON for 3 Voices.

1 Lord how are they en-crea-fed that trou-ble me. 2

2 Ma-ny are they that rise a- - - - -gainst me. 3

3 Up, Lord; and help me, and help - me, O my God. 1

N^o 338.

CANON for 3 Voices.

Lidarti.

1 Thy name, al-migh-ty Lord, shall sound thro' dif- - tant lands, thro' distant lands: 2

2 Great is thy grace and sure thy word, thy truth for e-ver thy truth for e-ver stands. 3

3 Far be thine honor spread, And long thy praise endure, Till morning light and evening shade shall be exchang'd no more.

N^o 339.

CANON for 3 Voices

C. King

1 O Ab-fa-lom, my son, my son, O Ab-fa-lom, my son, my son. 2

2 Would to God - I had died for thee, my son. Would to God - I had died for thee, my son. 3

3 O Ab-fa-lom my son my son O Ab-fa-lom my son my son. 1

How are the mighty fallen! how are the mighty fallen! how are the mighty fallen in the

O Jonathan! O Jonathan! O Jonathan thou wast

pleasant wast thou un - to me, thy love to me was won - der - ful, passing the love the

N^o 341. Slow.

CANON 3 in 1

J. Ashton.

To God the only wise be Glo - - - ry be Glory and praise thro'

To God the only wise be Glo - - - ry be Glory and

love of Women. To God the on - ly wise be Glo - - - ry

our Lord Jesus Christ for ever & ever & e - - - ver A - - - men Amen A - - - men Amen amen. To God the only wise be.

praise thro' our Lord Jesus Christ for ever & ever and e - - - ver A - - - men Amen A - - - men amen amen. To God the only,

- ry be Glory & praise thro' our L^d Jesus Christ for ever and ever and e - - - ver A - - - men Amen A - - - men amen a - men. To

CHORUSES.

125

Nº 342.

SANCTUS.

W. Child.

of - thy glory.

Holy, Ho - ly, Holy, Lord God of hosts, Heav'n & earth are full of the majesty of thy Glo - ry. Glory be to thee O God most high.

Nº 343.

SANCTUS.

Orlando Gibbons.

of thy glo - ry

Holy, Holy, Holy, Lord God of hosts, Heav'n & earth are full of the majesty of - thy glory. Glory be to thee O L^d most high.

SANCTUS

R. Creighton..

Ho-ly, Ho-ly, Holy, Lord God of hosts, heav'n and earth are full of thy glo - - ry. Glo - ry be to.

Glo - ry

Detailed description: This system contains the first four staves of the musical score. The top staff is a single melodic line in G major, 4/4 time. The bottom three staves are a piano accompaniment, with the left hand in G major and the right hand in C major. The lyrics are written below the piano staves. The system ends with a double bar line.

Glo - - ry be to thee -

thee Glory be to thee - O Lord. Glo-ry be to thee to thee O Lord most high.

- ry be to thee - O Lord. Glory be to thee to thee O Lord most high.

be to thee O

Detailed description: This system contains the next four staves of the musical score. It continues the melody and piano accompaniment from the first system. The lyrics are written below the piano staves. The system ends with a double bar line.

No. 345.

SANCTUS.

B. Rogers.

Holy, Holy, Holy, L^d God of hosts, Heav'n and earth are full of the majesty of thy glo - ry. Glory be to thee O L^d most high

No. 346.

CHORUS from Israel in Egypt.

Handel.

The Lord shall reign for ever and e - - - ver The Lord shall reign for e - ver and e - - - ver

128 N^o 347.

LIFT UP YOUR HEADS. &c. Chorus from the Messiah. Handel.

Treb. 1 & 2

Cont.

Ten.

Bass

Organ

Lift up your heads, O ye gates, and be ye lifted up, ye

Lift up your heads, O ye gates, and be ye lifted up, ye

Treb. 1.

Treb. 2.

everlasting doors and the King of Glory shall come in,

everlasting doors and the King of Glory shall come in,

who is the King of Glory? the King of glory who

the Lord strong and mighty the Lord strong and mighty the Lord mighty in battle

the Lord strong and mighty the Lord strong and mighty the Lord mighty in battle

is the King of Glory? who is the King of glory?

6 6 6 6

Lift up your heads O ye gates and be ye lifted up ye everlasting doors and the King of glory shall come in, and the

Lift up your heads O ye gates and be ye lifted up ye everlasting doors and the King of glory shall come in, and the

6 6 6 5 6 6 6 6 6

who is the King of glory? who is the King of glory? who is the King of glory?

King of glory shall come in, who is the King of glory? who is the King of glory? who is the King of glory? the Lord of hosts

King of glory shall come in, the Lord of hosts

6 6 6 6 6 6 6 6

Trebles Unison

the Lord of hosts He is the King of glory he is the King of glory he is the King of

he is he

the Lord of hosts He is the King of glory he is the King of glory he is the King of glory he

6 6 6

glory he is the King of glory he is the King of glory he is the King of glo - - -

is the King of glory he is the King of glory the Lord of hosts he is the King of glo - - -

the Lord of hosts he is the King of glo - - - ry

ry the Lord of hosts he is the King of glo - - - ry

ry the Lord of hosts he is the King of glo - - - ry of glo - ry the Lord of

he is the King of glo - - - ry

ry

the Lord of hosts the Lord of hosts he is the King of Glo - - - - - ry of

hosts the Lord of hosts the Lord of hosts he is the King of glo - - - - - ry of

hosts the Lord of hosts the Lord of hosts he is the King of glo - - - - - ry of

he is the King of Glo - - - - - 6 7 7 7 7 6 5 4 3 2 6

- - - - - ry He is the King of glory He is the King of glory the Lord of hosts he is the

glo - ry He is the King of glory He is the King of glory the Lord of hosts the Lord of hosts

glo - ry He is the King of glory He is the King of glory the Lord of hosts the Lord of

7 6 4 ry 6 6 6

hofts the Lord of hofts He is the King of glo - - - ry the King of

He is the King the King of glo - - - ry the King of.

hofts the Lord of hofts He is the King of glo - ry the King of glo - - - ry the King of.

the Lord of hofts He is the King of glo - - - ry

glo - ry He is the King of glo - ry He is the King of glo - ry of glo - - - ry.

glo - ry He is the King of glory He is the King of glory of glo - - - ry.

glo - ry He is the King of glory He is the King of glory of glo - - - ry.

43 6 6



